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# KUNKEL'S MUSICAL REVIEW

AUGUST, 1900

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IN THIS NUMBER.

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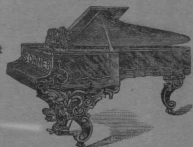
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## A VERY GRAVE ERROR.

THE experience of many of the best men of the profession, not only of the United States, but abroad, has established the clinical value of antikhannia. Among those who have paid high tributes to its value and who occupy positions of great eminence, may be mentioned Dr. J. Acheson Wilkin and Dr. R. J. Blackham, practitioners of London. They have found it of value in the neuralgias and nervous headaches resulting from overwork and prolonged mental strain, paroxysmal attacks of sciatica, brow-ague, painful menstruation, lagrippe and allied conditions. Indeed the practitioner who has such cases as the latter come under his observation, who attempts their relief by opiates and stronger drugs, when so efficient an agent can be used,

which is much less harmful, commits a grave error.

Experience goes to prove that two tablets of antikhannia in an ounce of sherry wine, taken every two to four hours, will carry the patient through these painful periods with great satisfaction.—*Medical Reprints*, London, Eng.

JOHANN STRAUSS, the great writer of dance music, never could learn to dance! Beethoven tried to learn in his youth, but could not succeed. Almost all poets are recorded as indifferent to music or absolutely antipathetic to it. Gautier defined music as "the most disagreeable and expensive of all noises".

A CENTURY ago a copy of Handel's "Messiah" in England cost a guinea. But by the wide diffusion of cheap music, chiefly through

the house of Novello, a good, legible copy can now be had for a shilling.

The sale of a villa at Mulazzo, near Genoa, known as "Dante's House," has created general regret in Italy. It is said that in this house Dante wrote five cantos of the "Inferno."

A new critical edition of Shakespeare is to appear, edited by Prof. Mark H. Liddell, one of the editors of the "New Globe Chaucer." The text will be printed in Elizabethan orthography, and will be based upon the first folio. Marginal cross-references, similar to those of the Oxford Bible, will supply the information now furnished by the Shakespeare concordance or dictionary.

FRIEDRICH KREISER, an Austrian violinist, will be heard in concerts in this country next season.

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# MUSICAL REVIEW

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KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

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THOMAS M. HYLAND, . . . EDITOR

AUGUST, 1900.

## Caution to Subscribers.

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A good and most acceptable present is a subscription to KUNKEL'S MUSICAL REVIEW. For a subscription price—\$2 per year—you receive nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

THE TEMPLE OF MUSIC designed for the Pan-American Exposition will cover a plot of ground 150 feet square, and will be located on the northwest corner of the Esplanade and the Court of Fountains. The exterior of this handsome building will be treated architecturally after the style of the Spanish Renaissance. It will be octagonal in shape, with octangle pavilions at each corner. The main entrance will be through the pavilion on the corner of the Esplanade and Court of Fountains. Each of the facades of the main building will have a richly ornamented colonnade. Between the columns will be large window openings and ornamental panels, each bearing a portrait bust of some musical composer. The cornice, frieze and balustrade of the main building will be designed in a florid adaptation of the Spanish Renaissance, and the balustrade will carry tablets bearing the names of noted musicians and composers. On the corners above the pavilions will be groups of statuary representing music, dancing, etc.

The auditorium, which will seat 1200 persons, will be a few steps up from the grade of the building, and in addition the restaurants and balconies will give a further seating accommodation for 1600 people. The other pavilions in addition to the one used for the main entrance will be occupied by the stage and for a fully equipped restaurant with the

necessary kitchen adjuncts, serving rooms, etc. The auditorium is only a few steps below the floor grade of the restaurant, and the partition between the restaurant and auditorium will be glazed so that people seated at the tables can overlook the audience and enjoy the concert or entertainment at the same time. The flat-domed roof of the auditorium will be supported by eight massive piers. Between the piers will be large arches opening into the galleries, to the main entrance, and leading to the stage. Over each of the eight large arches will be a cartouche bearing an inscription indicating one of the grand divisions of Music—Oratorio, Grand Opera, Symphonic Music, Lyric Music, etc. The lighting will be through the star-shaped windows previously mentioned, passing through eight ceiling lights each having 320 square feet of glass. The front of the galleries will be decorated with a frieze of singing cherubs. An elaborate and complete system of heating and ventilating will be adopted for this building. Numerous and commodious entrances and exits will be provided, so that absolute safety to visitors will be assured. The interior as well as the exterior of the Temple of Music will be treated with a view to securing the best architectural effects.

In the Temple of Music will be erected one of the largest and finest organs in the United States. It will be an exceedingly beautiful and complete instrument, with all the latest improvements in organ building. It will have four manuals and about fifty speaking stops, and will be voiced on three different wind pressures. The action will be the most complete style of tubular pneumatic. The mechanical contrivances and combinations will be most complete, and include many varieties not hitherto used. Of the four manuals the great organ will have 14 stops, two 16-foot stops, six 8-foot stops, three 4-foot stops, one 2-foot stop, a twelfth and a four rank mixture.

The swell organ will have fourteen stops, one 16-foot stop, nine 8-foot stops, three 4-foot stops, and a three rank mixture.

The choir organ will have eleven stops, one 16-foot stop, seven 8-foot stops, two 4-foot stops, two 3-foot stops, and one 2-foot stop. The solo organ will have three 8-foot stops and one 4-foot stop.

The pedal organ will have ten stops, one 32-foot stop, five 16-foot stops, one 10-foot stop, and three 8-foot stops.

There will be a number of couplers, pedal movements and adjustable combinations of the most modern type.

The case will be of Gothic design.

## NATIONALITY IN MUSIC.

It is easy to speak of nationality in music—to explain definitely the meaning of the term is difficult enough. As often as not the quality betrays itself more in the spirit of the work than in its outward form. We are perfectly aware of its existence, but it seems almost too subtly indefinite and intangible to express in words. We think of Chopin, Glinka, Smetana, Dvorak, Grieg, as the composers who have most prominently displayed this nationality. In reality, Bach, Beethoven, Schumann, Brahms, and Wagner were, to all intents and purposes, as intrinsically national as any of these. Who but Germans could have composed the "Matthaus" Passion Music, the C Minor Symphony, the "Carnaval," the Nibelungen Trilogy, or the Brahms Requiem? Only we have had so close an acquaintance with Germany, her people, and their history for generations past, that we have become completely familiarized with her modes of expression. For years her giants in music dominated the whole musical world, and her school served as an exclusive model for other nations, consequently its type became universal, and we have long ago ceased to individualize it as purely German. So entirely too, had Germany become mistress of the musical field, that musicians of the standard, conservative order, of whom each decade is bound to produce its quota, distrust their ears when anything was heard outside the orthodox German range. Thus the independent utterances of Chopin and his followers could for a time be treated as inferior, merely because their authors were true to their birthright, preferring to express themselves in their own language rather than in borrowed, foreign conventionalities. Germany has had her musical day, and truly a magnificent one. Even now she has had in her midst one or two undeniably great composers. That most powerful force, tradition, will also probably stand her in good stead for years to come. Nevertheless, the opinion that Germany is the one, and only musical nation in the world is decidedly on the wane.



EDWARD STRAUSS, during the ensuing tournee of the United States and Canada, which begins at the Waldorf-Astoria on the evening of October 20th next, has declared his willingness to perform any meritorious work by American composers. Piano and full orchestra scores should be sent to Mr. Rudolph Aronson, Astor Court Building, New York City, who has the management of the tour. Scores must be delivered before September 1st, next.

THE third prize competition founded by Anton Rubinstein will take place at Vienna, August 20. The contest is international, and

held every five years. The prizes are 5,000 francs for composers, and same for pianists.

THERE is a rumor in London that the next opera by Sir Arthur Sullivan at the Savoy, will be upon an Irish story. The "Rose of Persia" has, however, first to finish its run, and there will probably come a Gilbert and Sullivan revival before a new opera may be wanted in the late autumn.

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# ADA'S FAVORITE RONDO.

Notes marked with an arrow(↗) must be struck from the wrist.

Carl Sidus Op. 104.

*Allegro* ♩ = 130.

The musical score is for the piano introduction of 'The Merry Widow' by Franz Lehár. It is in 3/4 time and begins with a piano (p) dynamic. The melody is characterized by a series of eighth-note patterns, often beamed together, with various fingerings indicated above the notes. The bass line provides a steady accompaniment with eighth-note chords. A 'cres.' (crescendo) marking is placed above the final measure of the introduction, which ends with a double bar line.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature has one flat (B-flat). The melody is characterized by rapid sixteenth-note passages. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score includes dynamic markings: *p* (piano) at the beginning, *cres.* (crescendo) in the middle, and *f* (forte) towards the end. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in a two-staff format. The treble staff features a melody with various ornaments, including grace notes and mordents, and is marked with a 'p' (piano) dynamic. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano (p) and includes fingerings and breath marks. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score includes a piano (p) marking and a breath mark (cen) with a slur over the notes.

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on a grand staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings including *mf* (mezzo-forte), *f* (forte), and *cres.* (crescendo). The first system begins with a *p* (piano) marking. The second system includes a *mf* marking. The third system features a *f* marking. The fourth system includes a *p* marking. The fifth system includes a *mf* marking and a *cres.* marking. The sixth system includes a *f* marking and a *simili.* (simile) marking. The page concludes with a double bar line and the word *do* written below the staff.

776 - 3

# Les Huguenots

JEAN PAUL.

Moderato.M.M. ♩ = 126. Choral. A Strong tower is our God.

The musical score is written for piano and organ. It consists of four systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is Moderato, with a metronome marking of 126 beats per minute. The piece is a Choral, with the title 'A Strong tower is our God.' The score includes various dynamics such as *ff* (fortissimo), *sf* (sforzando), and *fp* (fortissimo piano). Pedal markings are indicated by asterisks (\*) and the word 'Ped.'. Some markings include 'trem. ad lib.' (tremolo ad libitum). The score also includes fingerings and breath marks.

*ff* *sf* *fp*

Ped. \* P \* P \* Ped. \* P \* P \* Ped. trem. ad lib. Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*ff* *sf* *fp*

\* P \* P \* Ped. \* P \* P \* Ped. trem. ad lib. Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*ff* *fp* *ff* *fp*

\* Ped \* Ped. \* P Ped. Ped. Ped.

The P<sup>s</sup> signify Ped.

460-7

Copyright—Kunkel Bros. 1880.

4 Vivo. M. M.  $\text{♩} = 160.$

*mf*

*Ped* \*

*Ped* \*

*Ped* \*

*sf*

*Ped* \*

*Ped* \*

*sf*

*ff*

*mf*

*Ped* \*

*Ped* \*

*Ped* \*

*ff*

*ff*

*ff*

*Ped* \*

*Ped* \*

*Ped* \*

8 3 3 5

*f* *ff*

*Ped.* *Ped.* *Ped.*

*f* *mf*

*Ped.* *Ped.* *Ped.*

*p* *f*

*Ped.* *Ped.* *Ped.*

*f*

*Ped.* *Ped.* *Ped.*

*ad libitum.* *molto rit.* *lungo trillo*

*Ped.*

460-7



6 Andantino. M.M. ♩ = 126. Cavatina. From a lady fair and lovely.

*cantabile con gracia.*

*a tempo.*

*rit.*

*a tempo.*

*rit.*

460-7

a tempo.

2 x 3 1 x 1 3 2 2 x 1 3 x 2

rit. simili

f

ad lib.

largo

trillo.

7

21

Ped

*a tempo.*

Ped  $\frac{x}{2}$  \* Ped  $\frac{x}{2}$  \* Ped  $\frac{x}{1}$  \* Ped  $\frac{x}{2}$  \* Ped. \* Ped. \* Ped. \* Ped.  $\frac{1}{2}$  \* Ped.  $\frac{x}{2}$  \*

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The piece begins with a piano introduction marked 'Ped' (pedal) and a series of eighth notes. The main melody is in the treble staff, starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The bass staff provides a simple accompaniment with quarter notes. The piece concludes with a final cadence marked 'Ped' and a series of eighth notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody and a bass staff with a simple accompaniment. The melody is in G major, starting on G4 and moving stepwise up to D5. The bass line starts on G2 and moves up to D3. The second system continues the melody and accompaniment. The melody features some grace notes and a final flourish. The bass line includes a 'Ped.' (pedal) marking with a snowflake symbol, indicating a sustained low note. The score is written in a clear, legible style with standard musical notation.

*L'Espresso*

*Lea ri..... tard.*

*p*

*p* *din..... in..... uen..... do.*

*Ped \* p Ped \* p Ped \* p Ped \* p*

8 Nuptial Chorus.  
Alta Marcia. ♩ = 144.

*p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*Largamente.*  
*ff*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Maestoso, M.M. ♩ = 60. Chorale. A strong tower is our God.

(Souvenir de St. Thibault)

*ff*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped* (Pedal) and asterisks indicating pedal changes. The treble staff has a fermata over the final measure.

Second system of musical notation, continuing the piece with similar notation and pedal markings.

Third system of musical notation, featuring the instruction *piu f* (pianissimo) and pedal markings.

Fourth system of musical notation, featuring the instruction *tutta la forza possibile* (with all possible force) and *ff* (fortissimo) dynamic markings.

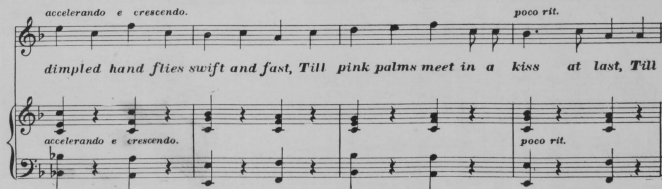
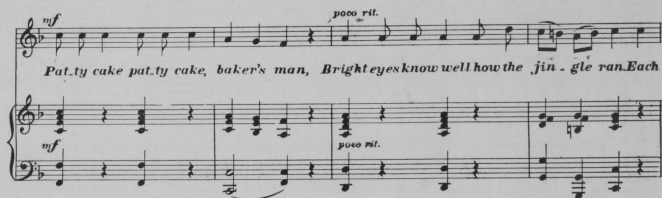
Fifth system of musical notation, featuring the instruction *ff* (fortissimo) and *sf* (sforzando) dynamic markings, concluding with a double bar line.

# PATTY CAKE.

3

Moderato. ♩ = 144.

Richard S. Poppen.



*a tempo.*

pink palms meet in a kiss at last. And never was there so sweet a cake, As

or thus. *poco rit.* *a tempo.*

ba-by will soon have ready to bake, As ba-by will soon have ready to bake, As

*rit.* *a tempo.* *rit.*

ba-by will soon have ready to bake. Pat-ty cake, pat-ty cake, baker's man, Ba-by will soon have

ready to bake. *a tempo.*

*mf*

Roll it and pick it and mark it with C. Nev-er so cunning a ba-ker as she:

*mf*

*accel. e cresc.*

Tl-ny pink fingers keep up with the rhyme, And seem to be having so bu-sy a time, And

*accel. e cresc.*

*poco rit.* *a tempo.*

seem to be having so bu-sy a time. Rol-ling and pick-ing that sure-ly the cake Ba-by will soon have

*a tempo.* *poco rit.*

*poco rit.* *a tempo.* *rit.*

ready to bake, Ba-by will soon have ready to bake, Ba-by will soon have ready to bake.

*f* *rit.*



*a tempo.* *rit.*

Pat-ty cake, patty cake, baker's man, Ba-by will soon have ready to bake.

*a tempo.* *rit.*

*un poco più mosso.*

And toss it in the oven for ba-by and me,

Now it's all ready and mark'd out with C, A sweet lit-tle ba-ker has done her best, A

*rit.*

sweet lit-tle ba-ker has done her best, And nestles down for a well earn'd rest, And

*a tempo.*  
 nestles down for a well earn'd rest. But tomorrow again for the

*molto rit.* *a tempo.*

*poco rit.* *a tempo.*  
 ba-by's sake, We will surely mix up a fresh pat-ty cake, But tomorrow again for the

*poco rit.* *a tempo.*  
 baby's sake, We will surely mix up a fresh patty cake. Patty cake, patty cake, baker's man, We will

*a tempo.*  
 surely mix up a fresh patty cake.

# MEHNDELSOHN

3

Scherzo from Symphony in A minor, Op. 56.

Notes marked with an arrow (v) must be struck from the wrist.

Carl Sidus Op 83.

Vivace ♩ = 126.

The musical score is written for piano and bass. It consists of five systems of two staves each. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is marked 'Vivace' with a metronome marking of ♩ = 126. The score includes various musical notations such as slurs, fingerings (1-5), and dynamic markings (p, f). The piece is a Scherzo from Mendelssohn's Symphony in A minor, Op. 56.

4

The musical score consists of six systems of staves. The first system begins with a treble clef and a bass clef, with a forte (*f*) dynamic marking. The second system continues the melody and accompaniment. The third system features a crescendo (*cresc.*) marking. The fourth system shows a change in the bass line. The fifth system includes a piano (*p*) dynamic marking. The sixth system concludes with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. Fingering numbers are indicated for many of the notes throughout the piece.

589-3

Handwritten musical score, first system. Treble and bass staves. Dynamics: *cres.*, *f*, *p*, *f*, *p*. Fingerings and slurs are present throughout.

Handwritten musical score, second system. Treble and bass staves. Dynamics: *p*. Fingerings and slurs are present throughout.

Handwritten musical score, third system. Treble and bass staves. Fingerings and slurs are present throughout.

Handwritten musical score, fourth system. Treble and bass staves. Fingerings and slurs are present throughout.

Handwritten musical score, fifth system. Treble and bass staves. Fingerings and slurs are present throughout.

Handwritten musical score, sixth system. Treble and bass staves. Dynamics: *dimin.*, *Horn*, *sen*, *do*, *p*, *ff*. Fingerings and slurs are present throughout.

# OUR GIRLS.

Paul Jones. Op. 71.

Tempo di marcia.  $\text{♩} = 92$ 

Secondo.

Musical score for "OUR GIRLS." by Paul Jones, Op. 71. The score is in 2/4 time, marked "Tempo di marcia.  $\text{♩} = 92$ " and "Secondo." It consists of six systems of piano accompaniment. The first system includes dynamics *f*, *p*, and *f*. The second system includes *f* and *p*. The third system is marked *p*. The fourth system is marked *p*. The fifth system includes *f* and *p*. The sixth system includes *f* and *p*. Pedal markings (Ped.) and asterisks (\*) are used throughout to indicate pedaling and repeat signs. The score ends with a double bar line and repeat signs.

Copyright, Kinkel Bros. 1892.

## OUR GIRLS.

3

Tempo di marcia.  $\text{♩}$  92.

Primo.

Paul Jones. Op. 71.

This page of musical notation is for a piano piece, likely a sonata or concerto, given the complexity and the inclusion of a 'GIOCO.' (game) section. The notation is arranged in five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a common time signature (C). The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 above or below notes. Dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte) are used throughout. Pedal markings ('Ped.') are present at the end of several phrases. The 'GIOCO.' section is marked with a double bar line and a repeat sign. The piece concludes with a final cadence in the key of B-flat major.





## 5

Cantabile.

[illegible]

## Risoluto.

Musical score for "Risoluto." in bass clef. The score consists of six systems of music. The first system begins with a forte (*ff*) dynamic and includes a piano (*p*) marking. The second system features a piano (*p*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system features a forte (*f*) dynamic. The fifth system features a forte (*f*) dynamic. The sixth system features a forte (*f*) dynamic. The score includes various musical notations, including chords, single notes, and rests. Pedaling instructions ("Ped.") are present throughout the piece. The score is written in bass clef and includes a key signature of one flat.

**Risoluto.**

**Risolut.**

*ff* *mf*

*Ped.* *Ped.* *Ped. Ped.* *Ped.*

1 2

**Cantabile.**

Cantabile.

1. 2. 3. 4. 4. 2. 1. 2. 3. 2. 3. 8.---

1. Ped. 1. Ped. 1. Ped. 1. Ped. 4. Ped. 1. Ped. 1. Ped. 2.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melody with eighth and quarter notes, including triplets and slurs. The bass staff begins with a bass clef and contains a bass line with eighth and quarter notes. The second system continues the melody and bass line. The treble staff includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The bass staff also includes dynamic markings and articulation. The score concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (p) and a pediculator (Ped.). The piano part features a melody with various ornaments (accents, mordents, and grace notes) and dynamic markings (f, p). The pediculator part provides a simple harmonic accompaniment. The score is divided into two systems, each with a key signature change from one flat to two flats.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and piano accompaniment. The second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef. The score includes fingerings (e.g., 3, 2, 1, 4, 2, 4', 2, 3, 2, 1, 4, 2), dynamics (p, mf), and performance markings (Ped., \*).

This page contains five systems of musical notation for a piano piece. The notation is in bass clef with a key signature of one flat (B-flat). The systems are as follows:

- System 1:** Features a series of chords in the right hand and single notes in the left hand. Pedal markings (Ped.) are placed below the left-hand notes, with some marked with a circled cross.
- System 2:** The right hand begins with a forte (*f*) dynamic. The left hand continues with single notes and some chords. Pedal markings are present.
- System 3:** Similar to the previous system, with a forte (*f*) dynamic in the right hand. Pedal markings are present.
- System 4:** The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* and *p* (piano). Pedal markings are present.
- System 5:** The right hand has dense chordal textures. Dynamics include *f*, *ff* (fortissimo), and *f*. Pedal markings are present.

The score concludes with the number 1900-8 at the bottom center.

Primo.

9

The musical score is written for a single melodic line (Primo). It consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). Pedal markings ('Ped.') are indicated throughout the piece. The music is written in a style typical of 19th-century piano literature.

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**I**N view of the many suggestions made in these columns ante the advisability of the Board of Education inaugurating in this city a course of classical concerts during the winter nights, to take place in our public schools, says *Musik Trade Review* of New York, it is interesting to note that free concerts of classical music for the working classes have met with great success in Germany. Since Easter Day 1898, twenty-four concerts have been given before about 56,000 hearers, who were almost entirely workmen. In Leipzig, Hamburg, Cologne, Frankfurt, Vienna and other cities, the scheme was a complete success. But it met with failure in Munich, and the conclusion of the official inquiry into the question was that music without beer was not regarded as possible in the Bavarian capital. The report of the investigators of this subject in Germany was strongly against the union of beer and classical music, on the ground that this combination did nothing to raise the hearing to the level of the music, but rather profaned the art. This answer was given to the inquiry as to the nature of the good results that came

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